

QUARTETT

№ 2. E dur

für 2 Violinen, Bratsche und Violoncell

componirt

und dem

HERREN GRAFEN LOUIS VON STAINGELN

verehrunqsvoll zugeeignet

von

MAX BRUCH.

OP. 10.

Eigenthum der Verleger für alle Länder.

Leipzig: Breitkopf & Härtel.

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10125.

QUARTETT II.

Violino I.

I.

Allegro maestoso.

Max Bruch, Op. 10.

Allegro maestoso. Max Bruch, Op. 10.

p *cresc.* *f* *p* *molto cresc.* *ff* *p* *cresc.* *Un poco più vivo.* *cresc e string.* *-ff* *agitato.* *p* *cresc.* *sf* *p* *molto cresc.* *ff*

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Violino I.

Violino I musical score page 3. The score is written for Violino I in G major (one sharp) and 2/4 time. It consists of 11 staves of music. The tempo and dynamics markings are as follows:

- Staff 1: *con fuoco.*
- Staff 2: *ff*
- Staff 3: *ff* *con fuoco.*
- Staff 4: *decresc.*
- Staff 5: *p* *pp*
- Staff 6: *p*
- Staff 7: *cresc.*
- Staff 8: *p* *appassionato.* *cresc.*
- Staff 9: *f* *p* *cresc.*
- Staff 10: *p* *tranquillo.*
- Staff 11: *sempre più morendo.* *pp*

The score includes various musical notations such as slurs, ties, triplets, and dynamic markings. The key signature is G major (one sharp) and the time signature is 2/4.

Violino I.

p *cresc.*

ff *p sostenuto.* *cresc.* *f*

pp *ritard.* *Più vivo.* *cresc.*

cresc. *f*

sempre cresc.

ff *conforza.*

ff *ff* *ff*

ff *sempre f*

f

decresc. *p*

Violino I.

Violino I. musical score, page 5. The score consists of ten staves of music. The key signature is two sharps (F# and C#). The tempo/mood is marked *con fuoco*. The score includes various dynamic markings and performance instructions.

Dynamic markings and performance instructions:

- ff* (fortissimo)
- decresc.* (decrescendo)
- p* (piano)
- pp* (pianissimo)
- p più.f* (piano più forte)
- p molto.* (piano molto)
- cresc.* (crescendo)
- morendo* (morendo)
- f* (forte)
- con fuoco* (con fuoco)

Violino I.

Violino I. musical score page 8. The score is written for Violino I in G major (one sharp) and 4/4 time. It consists of 12 staves of music. The tempo and dynamics are marked throughout the piece.

Key markings and features include:

- Staff 1:** *decresc.*
- Staff 2:** *agitato.*, *p*, *pp*, *p*
- Staff 3:** *cresc.*, *cresc.*, *appassionato.*
- Staff 4:** *f*
- Staff 5:** *p*, *cresc.*
- Staff 6:** *p*, *tranquillo.*, *sempre decresc.*
- Staff 7:** *pp*
- Staff 8:** *cresc.*
- Staff 9:** *molto.*, *cresc.*

The score includes various musical notations such as slurs, ties, triplets, and dynamic markings.

Violino I.

7

Violino I musical score, first system. The music is in treble clef with a key signature of three sharps (F#, C#, G#). It consists of three staves. The first staff has a continuous sixteenth-note pattern. The second staff has a melody with some rests and accents. The third staff has a bass line with dynamic markings: *sf*, *sf*, *p*, *cresc.*, *f*, *rit. molto.*, and *ff*.

II.

Andante quasi Adagio.

Violino I musical score, second system. The music is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of eight staves. The first staff has a melody with a *p* dynamic. The second staff has a melody with *un poco cresc.* and *p*. The third staff has a melody with *espress.*, *pp*, *dolce.*, and *cresc.*. The fourth staff has a melody with *cresc.*, *decresc.*, and *p*. The fifth staff has a melody with *cresc.*, *f con affetto.*, and *p*. The sixth staff has a melody with *cresc.*, *f*, and *dim.*. The seventh staff has a melody with *pp dolce.*, *tr*, *pp*, and *molto cresc.*. The eighth staff has a melody with *tr* and *pp*.

Violino I.

L'istesso tempo.



Violino I musical score, measures 1 through 24. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "L'istesso tempo." The dynamics and performance instructions include:

- con tutta la forza.
- ff*
- p espress.*
- dim.*
- f*
- sul.*
- mf*
- p*
- pp*
- cresc.*
- pp*
- appassionato.*
- p*
- con gran espressione.*
- mf sostenuto.*
- cresc.*
- ff affetuoso.*
- ff*
- mf*
- p dolce.*
- p*

The score features various musical notations including slurs, ties, triplets, and sixteenth notes. The key signature changes to two sharps (F# and C#) at measure 15, and the time signature changes to 3/4 at measure 16.

Violino I.

L'istesso tempo.

cresc.

pp *sostenuto.* *ppp*

III.

Vivace ma non troppo.

ff

ff *decresc.*

p *pp* *cresc.*

ff

sempre. *ff*

Un poco meno vivo.

sf sf *dolce.* *p*

pp *un poco cresc.*

Violino I.

Violino I musical score page 10. The score is written for Violino I and consists of 11 staves of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features various dynamics, articulations, and tempo markings.

Key markings and features include:

- Staff 1:** Starts with a treble clef and a key signature of two sharps. The music is written in a flowing, melodic style.
- Staff 2:** Features a *morendo.* marking and a *pp ritard.* marking. The tempo is marked *a tempo.*
- Staff 3:** Includes a *p* marking and a triplet of eighth notes.
- Staff 4:** Features a *p cres. molto.* marking and a *ff* marking. The tempo is marked *Tempo I.*
- Staff 5:** Includes a *ff* marking and a *sempre ff* marking.
- Staff 6:** Features a *ff* marking and a *sempre ff* marking.
- Staff 7:** Includes a *ff* marking and a *sempre ff* marking.
- Staff 8:** Features a *ff* marking and a *sempre ff* marking.
- Staff 9:** Includes a *ff* marking and a *sempre ff* marking.
- Staff 10:** Features a *ff* marking and a *sempre ff* marking.
- Staff 11:** Includes a *ff* marking and a *sempre ff* marking.

Violino I.

11

Violino I. Musical score page 11, featuring ten staves of music in G major (one sharp). The score includes various dynamics and performance instructions:

- Staff 1: *decresc.* *p*
- Staff 2: *sostenuto.* *cresc.* *ff*
- Staff 3: *ff*
- Staff 4: *ff*
- Staff 5: *ff*
- Staff 6: *decresc.* *p* *pp* *cresc.*
- Staff 7: *ff*
- Staff 8: *ff*
- Staff 9: *ff*
- Staff 10: *ff*
- Staff 11: *Un poco meno vivo.* *p* *pp*
- Staff 12: *decresc. e ritenuto* *pp* *molto cresc. e string.* *ff*

The score includes triplets (marked with '3') and various articulation marks such as accents and slurs.

Violino I.

FINALE.

IV.

Vivace.

p

p *dim.* *piu f agitato.*

p *cresc.* *p* *molto.*

cresc. *sf* *f* *con fuoco.*

ff *marcato.* *ff*

3 *decresc.* *mp*

ff *sf* *decresc.*

p *cresc.* *ff* *ff*

ff *ff*

Violino I.

13

Violino I musical score page 13. The score is written for a violin in G major (one sharp) and 4/4 time. It consists of 12 staves of music. The notation includes various dynamics, articulations, and performance instructions. The key signature has one sharp (F#). The time signature is 4/4. The score begins with a treble clef and a key signature of one sharp. The first staff starts with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The eleventh staff has a treble clef and a key signature of one sharp. The twelfth staff has a treble clef and a key signature of one sharp. The score includes various dynamics such as *ff*, *p*, *cresc.*, *sempre.*, *f*, *decresc.*, *pp*, *un poco rit.*, *a tempo.*, *dim.*, *dolce.*, and *sempre cresc.*. There are also performance instructions like *agitato.* and *1* (first ending). The score ends with a double bar line and a repeat sign.

ff *agitato.* *p* *ff* *1*

p *cresc.* *sempre.* *cresc.*

f *p* *cresc.*

f *decresc.* *p*

pp *un poco rit.* *p* *a tempo.*

p *dim.* *pp* *pp* *1*

dolce. *1*

p *cresc.*

sempre cresc.

Violino I.



Violino I musical score page 14. The score is written for Violino I and consists of 14 staves of music. The key signature is D major (two sharps). The tempo and dynamics markings are as follows:

- Staff 1: *f*
- Staff 2: *f*
- Staff 3: *sempre cresc.*, *ff*, *sul G.*, *1*, *ff*
- Staff 4: *con forza.*, *ff*
- Staff 5: *f*, *ff*
- Staff 6: *dimin. e cresc.*, *p* tranquillo., *pizz. pp*
- Staff 7: *un poco cresc.*, *arco.*
- Staff 8: *poco a poco cresc.*
- Staff 9: *ff*
- Staff 10: *agitato.*, *p*, *1*, *2*

Violino I.

15

Violino I musical score page 15. The score is written for a single violin in G major (one sharp). It consists of 12 staves of music. The tempo is marked 'Allegro molto' at the bottom right. The dynamics range from piano (p) to fortissimo (ff). The score includes various musical notations such as slurs, ties, and fingerings. The key signature is G major (one sharp). The time signature is 4/4. The score ends with a double bar line and a repeat sign.

p *cresc.* *decresc.* *p* *f* *cresc. e string.* *ff* *ff* *ff* *ff* *p* *poco a poco cresc. e string.* *ff* *Allegro molto.* *ff*

KAMMERMUSIK FÜR STREICHINSTRUMENTE

im Verlage von Breitkopf & Härtel in LEIPZIG.

Octette, Septette und Sextette für die Violine u. s. w.

Beethoven, L. v., Op. 20. Septett für Vln., Br., Horn, Clar., Fag., Vcll. u. Contrab. in Es.	3 90
— Dasselbe in Partitur	3 30
— Op. 68. Symphonie (pastorale) No. 6. arr. p. 2 Vlns., 2 A. et 2 Vles par M. C. Fischer	6 —
— Op. 84b. Sextett für 2 Violinen, Bratsche, Violoncell u. 2 oblig. Hörner in Es	2 40
— Dasselbe in Partitur	4 80

Beethoven, L. v., Op. 4. Quintett für 2 Viol., 2 Br. u. Vcll. in Es. nach dem Octett Op. 403.	3 60
— Dasselbe in Partitur	3 —
— Op. 29. Quintett für 2 Viol., 2 Br. u. 2 Vcll. in C.	3 —
— Dasselbe in Partitur	2 70
— Op. 67. Symphonie p. 2 Viol., 2 A. et Basse. C moll. arr.	6 —
— Op. 72. Ouverture de Leonore p. 2 V., 2 A. et B. Cdur. arr.	3 —
— Op. 137. Fuge für 2 Violinen, 2 Bratschen, Violoncell. in D	— 90
— Dasselbe in Partitur	— 60
David, F., Op. 11. Introd. et Variat. sur un thème de Mozart (Wenn die Lieb' aus deinen blauen Augen) p. V. avec 2 V., A. et Vclle. A dur.	4 —

Beethoven, L. v., Quartette f. 2 V., Br. u. Vcll.	
No. 1. Op. 18. No. 1. in F. Part. M. 2.10. St. 3	—
- 2. - 18. - 2. - G. Part. - 1.80. St. 2	40
- 3. - 18. - 3. - D. Part. - 2.10. St. 2	70
- 4. - 18. - 4. - C. Part. - 1.80. St. 2	70
- 5. - 18. - 5. - A. Part. - 1.80. St. 2	70
- 6. - 18. - 6. - B. Part. - 1.80. St. 2	40
- 7. - 59. - 1. - F. Part. - 3. —. St. 4	20
- 8. - 59. - 2. - Em. Part. - 2.10. St. 3	—
- 9. - 59. - 3. - C. Part. - 2.40. St. 3	30
- 10. - 74. in Es . . . Part. - 2.10. St. 3	—
- 11. - 95. - Fm. . . Part. - 2.10. St. 2	70
- 12. - 127. - Es . . . Part. - 2.70. St. 4	20
- 13. - 130. - B. . . Part. - 3.30. St. 4	20
- 14. - 131. - Cism. . . Part. - 3.30. St. 4	50
- 15. - 132. - Am. . . Part. - 2.70. St. 4	20
- 16. - 135. - F. . . Part. - 1.80. St. 3	—
Grosse Fuge in B. Op. 133. Part. - 2.10. St. 2	70
Bruch, M., Op. 9. Quartett. C moll.	7 —
— Op. 40. Quartett. E dur	8 —
David, F., Op. 32. Quatuor. A moll.	7 —
Dussek, J. L., Op. 60. 3 Quatuors:	
No. 1. G dur. No. 2. B dur. No. 3. Es dur à	4 —
Haydn, J., Symphonie. D dur. No. 2. arr.	4 50
— Quartette für 2 Violinen, Viola u. Violoncell. Zum Vortrag im Gewandhause zu Leipzig und zum Gebrauch beim Conservatorium der Musik daselbst genau bezeichnet und herausgegeben von Ferd. David.	
No. 1. (Op. 20 No. 4) D dur	3 50
- 2. (Op. 33 No. 2) Es dur	3 —
- 3. (Op. 33 No. 3) C dur	3 —
- 4. (Op. 54 No. 4) G dur	3 50
- 5. (Op. 64 No. 3) B dur	3 50
- 6. (Op. 64 No. 4) G dur	3 —
- 7. (Op. 64 No. 5) D dur	3 50
- 8. (Op. 74 No. 3) G moll	3 50
- 9. (Op. 76 No. 4) G dur	3 50
- 10. (Op. 76 No. 2) D moll	3 50
- 11. (Op. 76 No. 3) C dur	3 50
- 12. (Op. 76 No. 4) B dur	3 50
- 13. (Op. 76 No. 5) D dur	3 —
- 14. (Op. 77 No. 4) C dur	4 —
- 15. (Op. 77 No. 2) F dur	4 —
— Dieselben. Complet in 4 Bänden. Roth cartonnirt	n. 45 —
Hermann, F., Op. 8. Quartett	5 —

David, F., Op. 38. Sextett für 3 Violinen, Bratsche und 2 Violoncelle	9 —
Gade, N. W., Op. 17. Ottetto p. 4 Vlns., 2 A. et 2 Vles. F dur	11 —
Mendelssohn Bartholdy, F., Op. 20. Ottetto p. 4 Vlns., 2 A. et 2 Vles. Es dur. Part. u. St.	40 20
— Dasselbe arr. für 2 Violinen, Bratsche, Violoncell und Pfte. zu 4 Händen v. C. Burchard	9 —

Quintette für die Violine u. s. w.

Gade, N. W., Op. 8. Quintuor p. 2 V., 2 A. et B. Emoll	9 —
Haydn, J., Die Jahreszeiten p. 2 V., 2 A. et B. arr. Liv. 1 et 2	9 —
Kummer, F. A., Op. 11. Divertissement p. les Amateurs, sur des airs de la Muette de Portici p. V. av. 2 V., A. et B. G dur	1 50
Mendelssohn Bartholdy, F., Op. 87. Quintett f. 2 V., 2 A. et B. B dur. (Nachlass No. 46.) Part. u. St.	6 30
Mozart, W. A., Quintette für 2 V., 2 Br. u. Violoncelle. Neue Ausg. zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferd. David. No. 1. C moll, No. 2. C dur, No. 3. G moll, No. 4. D dur, No. 5. Es dur à	4 50
Onslow, G., Quintuors p. 2 V., 2 A. et B.	
No. 1. Emoll. Op. 1. No. 1.	4 50
- 2. Es dur. - 1. - 2.	4 50
- 3. D moll. - 1. - 3.	4 50

Svendsen, J. S., Op. 3. Octett für 4 Violinen, 2 Bratschen u. 2 Violoncelle	41 25
— Dasselbe in Partitur. 8.	7 50
Schubert, F., Op. 166. Octett f. 2 Violinen, Viola, Cello, Contrab., Horn, Fag. u. Clar. F dur n.	6 30
Winter, P., Op. 9. Sestetto p. 2 Vlns., 2 Cors, A. et Basse. D moll	4 —
— Op. 10. Septuor p. 2 Vlns., 2 Cors, Clar., A. et Basse. Es dur	4 —

Onslow, G., Quintuors p. 2 V., 2 A. et B.	
No. 4. G moll. Op. 17.	4 —
- 3. D dur. - 18.	4 —
- 6. Emoll. - 19.	4 —
- 7. Es dur. - 23.	5 —
- 8. D moll. - 24.	5 —
- 9. C dur. - 25.	6 —
- 10. F moll. - 32.	6 —
- 11. B dur. - 33.	6 —
- 12. Amoll. - 34.	6 —
- 13. G dur. - 35.	6 —
- 14. F dur. - 37.	6 —
Ries, F., Op. 171. Grand Quintuor p. 2 V., 2 A. et B. G dur.	7 50
Schubert, F., Op. 163. Gr. Quintett f. 2 Violin., Viola und 2 Violoncellos. C dur	5 10
Spohr, L., Op. 129. Quintuor p. 2 V., 2 A. et B. No. 6. Emoll.	8 —

Quartette für 2 Violinen, Bratsche und Violoncell.

Kreutzer, R., Op. 4. 6 Quatuors concertans:	
— Liv. 1. D dur, G dur, C dur	3 —
— 2. B dur, F dur, A dur	3 —
Op. 3. 3 Quatuors. C dur, B dur, A moll	6 —
2 Quatuors. A dur, G dur. (No. 1. et 2)	4 —
Thème varié. A dur	2 —
Mendelssohn Bartholdy, F., Ouverturen für Orchester. Für 2 Violinen, Viola u. Violoncell bearb. von Friedrich Hermann.	
No. 1. Op. 24. Sommernachtsstraum	3 50
- 2. - 26. Fingalshöhle (Hebriden)	3 —
- 3. - 27. Meeresstille u. glückliche Fahrt	3 —
- 4. - 32. Märchen von der schönen Melusine	3 —
- 5. - 74. Athalia	3 —
- 6. - 89. Heimkehr aus der Fremde	2 50
- 7. - 101. Trompeten-Ouverture	3 50
— Quatuors. No. 4—7. Part. M. 13. — Stimmen	20 —
No. 1. Es dur. Op. 12. . . Part. M. 1.80. St. 3	—
- 2. A moll. - 43. . . Part. - 2.10. St. 3	—
- 3. D dur. - 44. No. 4. Part. - 2.10. St. 3	30
- 4. Emoll. - 44. - 2. Part. - 2.40. St. 3	30
- 5. Es dur. - 44. - 3. Part. - 2.40. St. 3	90
- 6. Emoll. - 80. . . Part. - 1.80. St. 3	—
— Op. 84. Andante, Scherzo, Capriccio et Fugue Partitur M. 1.80. — Stimmen	2 70
Meyerbeer, G., Les Huguenots. Opéra, arr.	24 —
Mozart, W. A., Symphonie. C dur. (m. d. Fuge). No. 4. arr.	4 50
— Quartette. Neue Ausg. zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferd. David. No. 1. G dur, No. 2. D moll. No. 3. B dur. No. 4. Es dur. No. 5. A dur. No. 6. C dur. No. 7. D dur. No. 8. B dur. No. 9. F dur. No. 10. D dur. à	3 —
— Dieselben. In 4 Bdn. Roth cart.	n. 15 —
Onslow, G., Quatuors:	
No. 1. B dur. Op. 4. No. 1.	
- 2. D dur. - 4. - 2.	9 —
- 3. A moll. - 4. - 3.	—
- 4. C moll. - 8. - 1.	3 —
- 5. F dur. - 8. - 2.	3 —
- 6. A dur. - 8. - 3.	3 —
- 7. G moll. - 9. - 1.	—
- 8. C dur. - 9. - 2.	7 50
- 9. F moll. - 9. - 3.	—

Onslow, G., Quatuors.	
No. 10. G dur. Op. 10. No. 1.	
- 11. D moll. - 10. - 2.	7 50
- 12. Es dur. - 10. - 3.	—
- 13. B dur. - 21. - 1.	4 —
- 14. Emoll. - 21. - 2.	4 —
- 15. Es dur. - 21. - 3.	4 —
- 16. Emoll. - 36. - 1.	4 50
- 17. E dur. - 36. - 2.	4 50
- 18. D dur. - 36. - 3.	4 50
Richter, E. F., Op. 25. Quatuor. No. 1. Emoll	9 —
Rode, P., Op. 10. Air varié. G dur	1 —
— 11. Quatuor. Es dur. No. 1	2 —
— 14. do. F dur. - 2.	2 —
— 15. do. D dur. - 3.	2 —
— 16. Andante varié. A moll	1 —
— 18. Quatuor. G dur. No. 4	2 —
Romberg, A., Op. 1. 3 Quatuors. Es dur, G moll, F dur	7 50
— Op. 7. 3 Quatuors. D dur, E dur, C dur	7 50
— Op. 11. Quatuor. A dur	2 —
Rubinstein, A. Op. 47. Trois Quatuors pour 2 Violons, Alto et Violoncelle. Partition et parties séparées. Nouvelle Edition revue par l'Auteur.	
No. 1. G dur	9 —
- 2. C moll	8 —
- 3. F dur	9 —
— Op. 47. Trois Quatuors pour 2 Violons, Alto et Violoncelle. Partition et parties séparées. Nouvelle Edition revue par l'Auteur.	
No. 1. G moll	8 50
- 2. B dur	9 —
- 3. D moll	8 50
Schubert, F., Op. 29. Erstes Quartett für 2 Violinen, Viola und Violoncell. A moll	3 —
Op. 161. Grosses Quartett für 2 Violinen, Viola und Violoncell. G dur	5 10
Grosses Quartett (nachgelassenes Werk) für 2 Violinen, Viola und Violoncel. D moll. n.	4 20
Schumann, R., Op. 41. 3 Quartette. Part. u. St.: A moll M. 9. 25. — F dur M. 9. —. — A dur	8 75
Spohr, L., Op. 132. Quatuor. A dur No. 30	6 —
Taubert, W., Op. 93. Quatuor. B dur	6 —
Veit, W. H., Op. 7. Quatuor. Es dur. No. 3	5 —
Viotti, J. P., 3 Quatuors concert. F dur, B dur, G dur	6 50
— 3 Quatuors. F moll, C dur E dur. Liv. 2	4 —
Volkman, R., Op. 9. Quatuor. A moll	8 —

Trios für Violine, Bratsche und Violoncell.

Bach, J. S., Terzette f. 2 Violinen und Viola, nach den Symphonien für Klavier bearbeitet von Ferd. David.	3 —
Beethoven, L. v., Trios in Stimmen.	
No. 1. Op. 3. in Es	2 40
- 2. - 9. No. 4 in G	2 40
- 3. - 9. - 2. in D	2 40

No. 4. Op. 9. No. 3. in Cm	2 40
- 5. - 8. Serenade in D.	2 40
Beethoven, L. v., Dieselben in Partitur.	
No. 1. Op. 3. in Es	2 10
- 2. - 9. No. 4. in G	1 80
- 3. - 9. - 2. in D	1 80
- 4. - 9. - 3. in Cm	1 50

Beethoven, L. v., Trios in Part.	
No. 5. Op. 8. Serenade in D	4 50
Bruck, C. van, 8 Fugen und 4 Präludien aus J. Seb. Bach's wohltemperirtem Klavier als Trios für Violine, Viola und Violoncell arr. Heft 1. Fuga I—IV. Heft 2. Fuga V—VIII. - 3. Präludium I—IV	4 75